

ARTISTIC-PEDAGOGICAL PRACTICES BEYOND THE WALLS OF THE SCHOOL: EDUCATIONAL PRACTICES, FEMINISMS AND CULTURAL RESISTANCES



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ABSTRACT

The present research of the Master's Degree in Education and Culture investigates the relations that the music-genre Rock, especially that of female authorship, establishes with the *art-education*³ developed in school environments and in cultural collectives, becoming a creative activity, of interexchange of knowledge and cultural resistance in the face of the macho standards of society. The research is crossed by the researcher-educator's experience with young people from the periphery from 2007 to the present, in activities involving the Portuguese Language, Literature, Textual Production, Theater, Dance and Music, especially Rock. Thus, the study aims to map pedagogical and cultural practices in the Rock scene and in the public school system of the municipality of Tucuruí/PA, emphasizing the artistic and pedagogical strategies used by art educators and the effects of these practices for the school community to which they belong. Finally, based on the results and discussions, the research seeks to open passages for the feminine, artistic and educational powers in the local music scene, as well as to highlight the pedagogical, artistic and formative contributions of the Tucuruí Rock Movement and other cultural collectives for the formation of critical and sensitive people to the social and political issues of society.

Keywords: Art-Education. Rock. Women's Art. Cultural Collective. Cultural Resistance.

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³ Term printed in the 1980s by Prof. Dr. Ana Mae Barbosa that designates a category of professionals, duly licensed in Art, and the type of work they develop based, in general, on the *triangular approach* also pointed out by her.

INITIAL CHORDS...

This text is an excerpt from the dissertation produced during the Academic Master's Course in Education and Culture started in March 2023, in Tucuruí/PA, in the Graduate Program in Education and Culture (PPGEDUC) of the Federal University of Pará/University Campus of Tocantins/Cametá (UFPA/CUNTINS), line of research Cultures and Languages, under the guidance of Profa. Dr. Gilcilene Dias da Costa, coordinator of the ANARKHOS research group (Micropolitics, Performance Art and Literary Experimentations in Education (CNPq), which I have been a member of since 2023.

The theme of this research arose crossed by this teaching experience in Portuguese Language classes in Elementary and High School from 2007 onwards. In working with adolescents and young people, mostly residents of peripheral neighborhoods, it was possible to observe the educational and social problems faced by them at the time, such as: lack of interest in being in the classroom, low self-esteem and difficulty in learning the mother tongue effectively. These factors contributed to them feeling insecure and introverted, believing that they were not able to learn, feeling most of the time inferior and even being aggressive with those who found it easier to assimilate knowledge.

The act of reading, not limited only to the practice of reading and writing in a mechanical way, became part of the daily life of these adolescents and positively influenced a more critical thinking, focused on their experience of the world. Those who previously nurtured the feeling of inferiority that accompanied them for a large part of their lives, now began to express the desire to improve their condition in society, to change their lives through study and to change the way they lived and related to others.

The actions with this audience culminated in 2015 in the "Tucuruí Rock Movement" (MRT), a cultural collective committed to the organization and promotion of cultural events aimed at youth, as the lack of activities in this sense is a very large gap in our region. Through the promotion of activities such as textual production and composition workshops, authorial music festivals, events with local bands and charity events in favor of vulnerable people, it was possible to work on the importance of a more comprehensive learning, an education that goes beyond the walls of the classroom and that is a vector to effect positive changes in the day-to-day life of the subjects involved such as increasing their self-esteem, respect for differences and the appreciation of women's art, translating this into artistic creations.

FIGURE 01 – Excerpt from the song "Máscara", by singer Pitty.

Diga... quem você é, me diga!
Me fale sobre a sua estrada.
Me conte sobre a sua vida.
Tira... a máscara que cobre o seu rosto!
Se mostre e eu descubro se eu gosto
Do seu verdadeiro jeito de ser.
Ninguém merece ser só mais um bonitinho,
Nem transparecer consciente, inconsequente
Sem se preocupar em ser adulto ou criança.
O importante é ser você!
Mesmo que seja estranho, seja você!
Mesmo que seja bizarro, bizarro, bizarro!

(Foto: Reprodução YouTube – Letra: *Máscara*, Pitty, 2003)



My personality, it has totally to do with music, especially with the rock part, right? And this playing and singing, this is a very strong part of my character, of my personality, and I only discovered this because of what I had, this experience I had at school. If I hadn't had it, I wouldn't have been able to understand and get to know myself and discover about it, and maybe I would be a different person, maybe I wouldn't even be a teacher, because music, before I was a teacher, it took away the shyness I had, you know, in front of people, and put me in this prominent place, in the social environment. (Rafaela Gomes, Educator and Member of the MRT)

This *experience* of the most diverse forms of art within the school environment highlighted in the speech of Rafaela Gomes, educator and member of the MRT, combined with the reading of the excerpt from the song "Máscara", by the singer Pitty, reflect thoughts and experiences built through the search to free oneself from the pressures imposed mainly on women and social minorities. The student's interaction with *artistic-pedagogical practices*⁴ is an invitation to freedom of thought, critical training and a direct appeal to respect differences.

⁴ According to Pimentel (2018) "since the middle of the twentieth century, artistic/pedagogical practices have changed, moving from watertight techniques, from a class and with an end in themselves, to projects that involve both theoretical-practical and practical-theoretical actions. The choice of certain practices – both artistic and pedagogical – tends to move from technicality to greater completeness of conceptualization". Also according to the author, this change in the way of understanding the term has to do with the systematization of the Triangular Approach, coined by Prof. Dr. Ana Mae Barbosa, with the transit of art, which permeates time, space and place, and with the moving social context in which it is presented. Thus, and according to the knowledge built in this work, the term *artistic-pedagogical practices* will be used to name the activities and actions of the collaborators of this research.

Thus, the initial chords of this work with *art+education* make students realize in the school environment that the curricular knowledge of conventional media are not the only records capable of telling a story or producing knowledge, but instigate to understand that various cultural manifestations such as music, especially Rock, not only in Brazil, as in various parts of the world, were and are used as a challenge to forms of repression and/or manipulation by rulers, and enable an analysis of these cultures as spaces of resistance against any and all types of oppression (Souza; Pereira, 2013).

In view of these scenarios, we present the following questions: how to enhance the artistic and cultural strategies of art education in the public school system in the municipality of Tucuruí? What is the contribution of art educators, *culture makers*⁵, the MRT and other cultural collectives in encouraging women's art and the formation of critical subjects?

Based on these questions, this study proposed the following objectives: to map the artistic-pedagogical practices of cultural collectives and their rhizomatic relations with art-education in the public school system in the municipality of Tucuruí/PA, to promote moments of interchange and sharing of knowledge with culture makers and educators from the public network in order to strengthen their artistic and pedagogical strategies that contribute to the formation of a critical and inventive youth inside and outside school spaces, in addition to reflecting on the potential of women's art in the local rock scene and on the need to give visibility to their artistic contributions.

Based on the results, it is intended to: disseminate the actions of these artists and art educators who contribute to a critical and inventive education inside and outside the walls of the school; give visibility to women's art in the local rock scene; highlight the artistic and educational contributions of cultural collectives for the formation of critical people who are sensitive to the social and political issues of society; which strengthen basic education and foster other pedagogical practices.

⁵ From Law No. 14,017/2020, known as the Aldir Blanc Law, legislation from the various spheres of the country such as public notices and public calls began to define as **makers of culture** those responsible for creating and transmitting artistic and cultural expressions that reflect the identity, history and traditions of a people. They play an essential role in the formation of collective consciousness, the construction of cultural narratives, and the promotion of intercultural dialogue (Complementary Law No. 195/2022). Thus, in accordance with the knowledge built in this research, the collaborators in question will be referred to as *culture makers*.

METHODOLOGICAL PATH: THE TONES, SOUNDS AND RHYTHMS OF THE RESEARCH

Regarding the research methodology in this work, we will consider the philosophical perspective of Deleuze and Guattari (1995) as a theoretical-methodological process. The so-called *Cartography of rhizomes* has currently been constituting an alternative path for the different perspectives that were developed in this study.

First of all, it is necessary to distinguish the Deleuzian cartographic method from the traditional Cartography linked to the field of knowledge of Geography and known as the science that graphically represents a geographical area and acts in the conception, analysis and production of maps and other graphic representations of spaces.

From the 1980s onwards, these notions underwent marked modifications and gained critical dimensions through theorists who sought an articulation between the natural and social sciences. An example of this is the definition of the Russian cartographer Salichtchev (1988), who seeks to break with the traditional model of cartographic production, stating that Cartography is the

Science that portrays and investigates the spatial distribution of natural and cultural phenomena, their relationships and changes over time, through cartographic representations – a model of image-symbol that reproduces this or that aspect of reality in a graphic and generalized way. (Salichtchev, 1988, p. 22)

Over time, this understanding gained space in the debates on the subject, demonstrating a clear proximity between the natural, human and social sciences and initiating an "other geography" or a "social cartography", so to speak, in the daily life of research.

[...] The social cartography described here is linked to the fields of knowledge of the social sciences and humanities and, more than physical mapping, it deals with movements, relations, power games, confrontations between forces, struggles, truth games, enunciations, modes of objectification, subjectivation, aestheticization of oneself, practices of resistance and freedom. It does not refer to method as a proposition of rules, procedures or research protocols, but rather as a strategy of critical analysis and political action, a critical look that accompanies and describes relationships, trajectories, rhizomatic formations, the composition of devices, pointing out lines of flight, rupture and resistance. (Son; Teti, 2013, p.47)

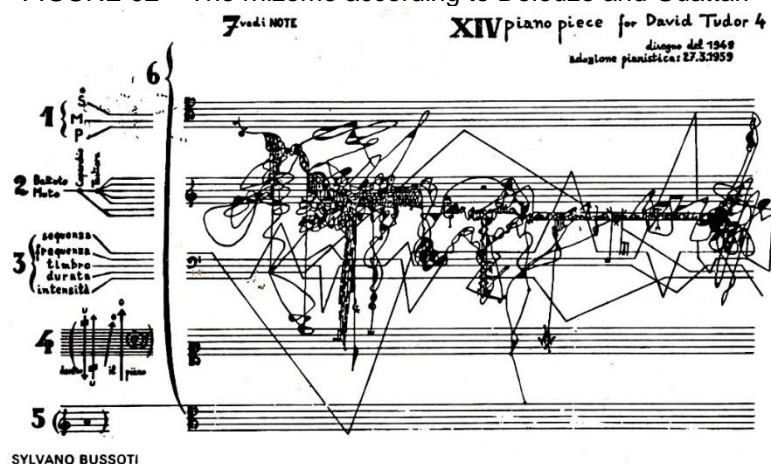
This intrinsic relationship between the sciences culminated, among other things, in the sharing of nomenclatures and concepts previously restricted only to the natural sciences. Thus, terms such as *system*, *machine*, *rhizome* and *cartography* gained other meanings in the human and social sciences.

An example of this are the studies developed by French theorists Gilles Deleuze and Pierre-Félix Guattari in the late 1960s, who began a partnership based on philosophy (Deleuze) and psychoanalysis (Guattari). More than a critique of Freud's theory that the unconscious functions as a theatrical narrative, this and other books published by Deleuze and Guattari propose its replacement by the image of an unconscious that is linked to the productive logics of a continuous and inventive *machination* of diverse and often chaotic structures (Simonini, 2019).

On the other hand, they understand that the idea of *reality* is not just a place, but a process of multiple compositions whose meanings, languages, aesthetics, subjects... they are parts that fold in the lines of a *rhizome* and together weave the world.

The concept of rhizome, in turn, was *stolen* by Deleuze and Guattari from Botany, where it is understood to be a modified stem that functions as a reserve of plant energy. The image that a rhizome brings is that of filiation with wefts and not necessarily with roots, which makes the grass an example of this dynamic, since there is no central point to define an original foundation for that plant, but lines to compose diversified trajectories. There is no totalizing nucleus in a lawn: it is a rhizomatic mesh. (Simonini, 2019, p. 04-05)

FIGURE 02 – The rhizome according to Deleuze and Guattari



Source: Book A Thousand Plateaus Vol. 1, p. 10

This is how Deleuze and Guattari thought of the meaning of cartography: as a connection of networks or rhizomes. In this way, it is possible to understand the cartographic method as the accompaniment of paths "entirely focused on an experimentation anchored in reality" (Deleuze and Guattari, 1995, p. 21).

In the map above, reproduced from the book *A Thousand Plateaus* (Deleuze and Guattari, 1995), it is possible to observe that there is no central point, nor even single

directions of entry or exit. Thus, it is understood that the mapped reality is presented as mobile and the possibilities of understanding it are multiple, because "thought is called less to represent than to accompany the engendering of what it thinks" ((Passos; Kastrup; Escòssia, 2012, p.10).

Therefore, research based on the dynamics of a *rhizome* does not primarily seek the points of origin or the *roots* of the problem, but follows the *lines* that intertwine and build *plots* whose directions are activated or extinguished in the living, dynamic and machinic process of compilations, links and breaks (Simonini, 2019).

As well as the conception of *machine* and *rhizome*, "Deleuze and Guattari present the concept of *cartography*, which is *stolen*, in turn, from Geography" (Simonini, 2019, p. 05 – emphasis in the original). Thus, the cartographic approach developed by Deleuze and Guattari (1995)

(...)assumes, in the research of philosophical intervention, the features of a method by which the researcher does not use ready-made and finished procedures, but builds his own procedures in the course of the activities. It is a non-directive form of work that enables mobility of action in the context of the researcher's work. It is, therefore, a flexible, open method, and, therefore, it can contribute to the research of philosophical intervention, since it gives the researcher the conditions to create possibilities of action in the course of his investigation. (Moura; Oliveira, 2020, p.143)

Inserted in the philosophy of difference, in the idea of multiplicity and in the rhizomatic thinking of Deleuze and Guattari (1995), the *Cartography of rhizomes* alludes that the existing realities and the subjects that act in them are in a constant flow of movement (becoming) that have no root or center, but that are connected in the *intermezzo*:

A rhizome does not begin or conclude, it is always in the middle, between things, inter-being, intermezzo. The tree imposes the verb "to be", but the rhizome has as its fabric the conjunction "and... and... e..." There is in this conjunction enough strength to shake and uproot the verb to be. [...] Between things it does not designate a locatable correlation that goes from one to the other and reciprocally, but a perpendicular direction, a transverse movement that carries them one and the other, a stream without beginning or end, which gnaws at the banks and acquires speed in the middle. (Deleuze; Guattari, 1995, V. I, p. 37)

Unlike the traditional research method, Deleuzian cartography builds its methodological procedures during the development of the research, as it understands that the subjects and places of research enable the researcher to produce his own procedures.

Cartography as a method of research-intervention presupposes an orientation of the researcher's work that is not done in a prescriptive way, by ready-made rules or with previously established objectives. However, it is not an action without direction,

since cartography reverses the traditional sense of method without giving up the orientation of the research path. The challenge is to carry out a reversal of the traditional sense of method - no longer a walk to achieve pre-fixed goals (meta-hódos), but the primacy of walking that outlines, along the way, its goals. (Passos; Kastrup; Scotland, 2012, p.17)

But what does this mean for this study? It means that the methodological strategies are built in the course of this research, in the relationship with the subjects, the places and with the investigative existential territory itself, in a continuous and procedural way. In this sense, the researcher-cartographer is part of the ongoing research, as she inhabits her investigative existential territory, meeting the elements of the reality studied, accompanying and intervening in the ongoing processes, as pointed out by Moura and Oliveira (2020):

By differing from modern science in the matter of not seeking to separate object and researcher, nor to represent the object, cartography aims to draw the network of forces with which the object maintains communication in the research territory or in the reality under intervention, as well as to trace the variations and continuous movements of this network. It is these drawings that guide the cartographer in the organization of his research, as they contribute to the elaboration of a plan of forces that enables him to develop, in the research territory, happy or sad, affectionate and non-affectionate encounters, and also combative ones. (Moura; Oliveira, 2020, p.149)

Thus, following the cartographic method, a *Research-Intervention* was carried out in school and non-school spaces, relating the artistic and educational practices of the art educators of the public school system to the musical experiences of the culture makers active in the MRT rock scene, with emphasis on female musical art.

From the moment the researcher-cartographer enters the context where the research takes place (school, essays, events) her doubts, questions, sharing and suggestions constitute an intervention. In this way, the movement of collaborators and researcher is crossed by the commitment to the proposed actions and, from the opportunity to enter the existential territories investigated, we understand that "the reality to be investigated is composed of processes and not only of delimited objects (things and state of things)" (Tedesco *et al*, 2013, p. 300).

Together with cartographic intervention research, we will follow the clues of *gender research*, as we can find in Farias (2020, p. 4), because, "because it is a research whose subjects are women, engaged in gender issues, gender research (Terragni, 2005) proved to be the most appropriate methodological foundation". Thus, gender research values the experiences and languages of women in some segment of real life, seeking to problematize and understand their existences and relationships.

In addition, within the stages of this path, *bibliographic research of* authors and works that guide theories and point out possibilities is also used. According to Gil (2002),

The bibliographic research is developed based on material already prepared, consisting mainly of books and scientific articles. Although in almost all studies some type of work of this nature is required, there are studies developed exclusively from bibliographic sources. A good part of exploratory studies can be defined as bibliographic research. Research on ideologies, as well as those that propose the analysis of the various positions on a problem, are also usually developed almost exclusively through bibliographic sources. (Gil, 2002, p. 44)

Thus, the bibliographic research will address, at first, the considerations and concepts coined from the studies on Art (Fischer, 1983), Education (Duarte 1994) and Art Education (Barbosa, 1989). These authors point out in their works discussions necessary to understand the relationship between the school and social reality, retrace the itinerary of the recent history of art education and highlight the female artistic contribution, often underestimated or even silenced.

Feminism has brought issues to Art that remain vital, social and aesthetic issues to this day, such as the definitions of subjectivities and sexualities, personal and institutional political agendas, strategies for the representation of the female body and multiple narratives, the relationship between the public and the private and the relationship between Art and Crafts. (Barbosa; Amaral, 2019, p. 429)

Following the course of bibliographic research, *feminist studies* were also addressed from the works of Lerner (2019), Del Priori (2020), Tiburi (2021) and other authors, to problematize the social and cultural practices that have reinforced and sustained for centuries a regime of power/discourse based on patriarchy, to the detriment of women and social and subalternized minorities, such as the peripheral youth.

As a way of listening to these voices of resistance, we seek to dialogue with art educators and culture makers in the municipality of Tucuruí/PA, in order to share their perceptions, challenges and ways of acting in the local educational and artistic scene. The interviews were recorded in audiovisual, between the years 2023 and 2024 and recorded through transcripts and photos. It is necessary to emphasize here that there is no model of "cartographic interview", but a cartographic management of the interview. In this way, the moment of dialogue with collaborators does not aim at fixed elements or even "collect information related to referents linked to pre-existing worlds" (Tedesco *et al*, 2013, p. 301). Thus, the cartographic production process based on the interviews with the collaborators

was aimed not at talking about their experiences, but rather the experience experienced in their speeches.

The next sections of the text will delve into the musical waves of rock and its contributions in order to meet the feminine artistic powers and the assemblages promoted through the pedagogical/artistic practices of resistance and transgressions.

ART EDUCATION IN THE TWENTY-FIRST CENTURY: CREATIVE ACTIVITY OF KNOWLEDGE EXCHANGES AND CULTURAL RESISTANCES

The twenty-first century presents education for teachers from a new perspective: that of *the collectivity*. According to Barbosa (2023), in the early 2020s, educators in the Western world began to talk about "creativity" again. In an increasingly connected world, the highlight is the technique of aggregating minds in favor of collective and transdisciplinary creation, and this methodology is known by art education very well. According to the author, in recent years, the concept of "culture" has been integrated into art education and has brought largely positive influences.

Art-education is based on a dialogical relationship and on the construction of expression and personal meaning that is proper to each student. Thus, it becomes a creative activity where those involved (educators and students) exchange experiences, encounter the diverse and learn to respect it, thus enriching their human repertoire (Duarte Júnior, 1994).

Returning to the cartographic method of Deleuze and Guattari (1995), it is understood that the researcher organizes his procedures during the course of the investigation, that is, the research is built in the "doing of the research", thus following an inverse path to the traditional scientific method, which elaborates its methodological procedures and sets an inflexible path to achieve the goals of its research and, sometimes, it empties its true meaning, which is the construction of knowledge (Moura; Oliveira, 2020). In the same way, in art education, the "process" of creation and the "how" the individual can elaborate his own meanings and interpretations about the world around him are more important. Thus, its primary purpose is to develop an "aesthetic consciousness" where feeling, imagination and reason are integrated and culminate in harmonious and balanced practices in the face of reality (Duarte Júnior, 1994).

In an essentially anti-aesthetic society such as the current one, having "aesthetic awareness" means not submitting to imposed values and meanings, nor revering or

reinforcing standards and stereotypes that, in daily action, devalue and devalue diversity. It is to have not only the *ability to choose*, but also the *critical capacity* that will combat these problematic situations. By becoming critically aware, the individual becomes aware of his own *self* and also more sensitive to the *other* and to the *environment* in which he lives. Next, we have the articulation of a passage from the author Ana Mae Barbosa to the speech of an art educator who collaborated in the research:

Art-Education is an area of study extremely conducive to interdisciplinary fertilization and the very term that designates it denotes by its binarism the ordering of two areas in a process that was characterized in the past by an accentuated dualism, almost a collage of the theories of Education to the work with material of artistic origin in school, or vice versa, in an alternative of subordination. (Barbosa, 2012, p. 12)

So, in a few years, I believe that we will be able to break this stereotype a little more in relation to art education within public schools, mainly. What is it... When we enter the classroom for the first time, usually the initial feedback from students is 'ah... we're going to draw, we're going to paint, we're going to do this....' I say 'No, we'll see this, it's important, but there are many other things to be worked on'. And it is precisely this break in stereotype that I have is... hope that in a few years we will be able to do it. (David Therezo, Art educator of the state education network)

By reading the excerpts above, it is possible to understand that Art-Education does not mean just including one more subject and workload in the curriculum of formal education with the weight of attendance and result at the end of the school year, nor is it a rehearsal to become an artist or even a moment to "fill a hole" in the bureaucratic daily life of the school.

It is necessary to understand from the beginning that educating through art is in its essence to stimulate each individual to express what he perceives and feels and, from this personal and unique expression, he can assimilate the various knowledge built by himself and others. In today's industrialized society reduced to disconnected fragments, individuality has been disintegrated and its reconstruction is essential to return "humanity" to future generations.

Duarte Junior (1994) states that:

It is necessary to recover, within schools, personal expression – both on the part of students and teachers. We have become a country with fear: fear of divergences from the official standards imposed. Thus, it is "safer" to repeat "objective" formulas and concepts; It is "safer" to be strictly "scientific" and "neutral", because we avoid commitment to our own word, to our own values. (Duarte Júnior., 1994, p.83)

In such a scenario, the "personal expression" of values and feelings, as well as attempts to represent styles or customs, is seen as a "danger" to aesthetic normality and, therefore, must be neutralized. Carrying out education in a playful way and capable of fostering the critical awareness of individuals within educational institutions based on the aegis of utilitarianism is a gigantic challenge. There is no map to guide the educator on this tortuous path. What there is is an incessant struggle waged within schools in order to break this imposed model of neutrality of thought and incessant production of culturally dominated and destroyed labor (Duarte Júnior, 1994).

In the moments of knowledge sharing, most of the educators interviewed lived the same experiences and reported the same problems of public education. The lack of minimum resources to teach a productive class and the enormous distance between theory and practice are main items on a list of basic needs that need to be solved in order to think about improvements in daily school life.

There is that financial support that we get through the school council, right? However, there is so much bureaucracy, there is so much... Sometimes, even a disorganization of the school board, which ends up not being able to reach this resource is... in a timely manner. So, normally, these projects, they happen with the financial issue, mainly, with... based on the teacher and student. (David Therezo, Art educator of the state education network)

Our conversation is direct with the management, in what is necessary, in what is necessary. Come on, we need support material, skirts, clothes for the construction of a theater. As far as possible, they attend. This activity that I did just now from the folklore week, I built practically all the material myself, I had to make a big snake, I had to cut hula hoops, I had to do it together with the students, we built what we had to build and we went to the presentation, we went to the field to present. So, many times we don't get to have all the support we would need to do something much more refined, let's say, with more quality, but that's what we have, it's what I, as an educator, teacher, have, which are my students, my willpower, and, In part, also the team, the pedagogical coordination, which helps us as much as possible. (Mauro Moraes, Educator of the public school system/ Member of the Cultural Collective "Carimbó do Lago")

The considerations described above in the speeches of teachers David Therezo and Mauro Moraes demonstrate the difficulty of educators, especially in the public network, in making education a significant practice for those who participate in it. A teaching-learning proposal, no matter how good it is, cannot sustain itself without significant investment in all the necessary areas.

The speech of the power that constitutes education in the country proposes the exercise of an idealized practice. The speech of the practitioners of education, the educators, then criticizes the distance that exists between the promise and reality. It does

more, it denounces the change for the worse of the very laws that say what Education is and how it should be in Brazil. (Brandão, 2000, p. 27)

According to Brandão (2000, p. 03) "No one escapes education". Following this thought, it is possible to understand that life and education are intrinsically linked in our daily lives and, therefore, one should not believe that there is only one single model of teaching and learning. In this sense, it is possible to perceive that education does not only take place in a formal way and with defined pedagogical instruments, but it also exists freely among individuals and it is necessary to be aware and have the courage to see it beyond the walls of the classroom.

And I have a very striking moment in my memory, which was a pre-university entrance exam class, in which they took a musical class about the dictatorship period. And between each class of the history teacher, the literature teacher, she (teacher) sang a song and just talking about it gives me goosebumps, because it was a very remarkable class for me, because she was a talent, an incredible woman, and that was very marked in my memory. It's Renata, an incredible woman. [...] When I'm on stage, when I'm in the classroom, it's like I'm a character. Then come the theater classes, which when I was younger, I got to take a lot of theater classes, participate in cultural events. I always took the lead because I felt that there I created a character and I could free myself from that. And when I talk about myself, about something personal, it's as if I'm testing these ties. (Juliane Gomes, educator and member of the MRT)

More than understanding, it is necessary to believe in the education that takes place both in the pedagogical spaces with the teacher-researcher within the walls of the school (libraries, laboratories, etc.), and in the moment of learning of the individual outside the school space with a culture maker in a collective or with the teacher-actor during the march for the right to half-fare. Thus, it is essential to rethink the foundations of education practiced today, which insists on maintaining old paradigms related to interdisciplinarity, project pedagogy, themes that generate research in the classroom, that is, the construction of knowledge and skills. In the course of this twenty-first century, it is inevitable that all those involved in the teaching-learning process (governments, families, education professionals, among others) contribute with pedagogical practices that promote the construction of knowledge.

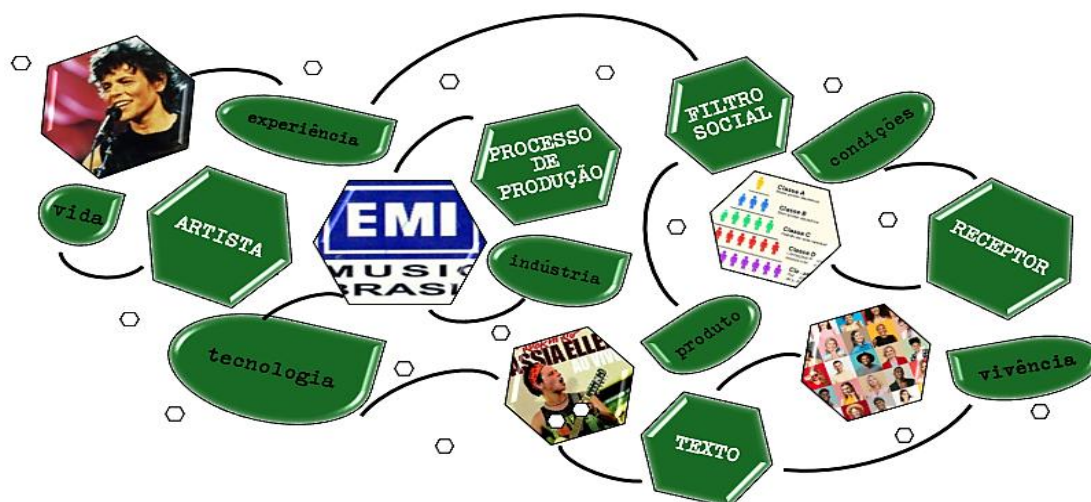
ARTISTIC-PEDAGOGICAL PRACTICES WITH ROCK: EDUCATION AND RESISTANCE AGAINST *UNEQUAL EQUALITY*.⁶

One of the most striking particularities of the Brazilian people is their culture and, especially, their music, which is often used as a means of communicating or highlighting their history. And a brief look at the musical-pedagogical activities developed inside and outside the school space, such as learning to play an instrument, compose songs or simply sing, allows us to perceive how these actions help the young people involved to transmit their social reality, their desires, dreams and injustices and resist so many forms of coercion by today's society.

In accordance with educational critical thinking, it is possible to understand these moments as part of a collective construction of the subject, considering the cultural baggage acquired throughout their lives, hence the need to promote spaces that allow them to hear the voice of the students and see themselves as active participants in a constant exercise of reflection on the construction of knowledge and their own formative processes (Lins; Bregagnolo, 2020).

It may be interesting ... to think about the many ways in which a song acquires meaning. Some meaning comes from the *artist*. The song then changes during the *production process*, being altered by the recording crew, the recording industry, and the technology of the moment. The work is frozen in time on disk and released as text (or product). This text is presented to the public within a context of certain social conditions that shape the perception of the text (*social filter*). The work reaches the listener (*receiver*), who endows it with additional meaning based on their life circumstances (Friedlander, 2017, p. 17).

FIGURE 03 – Rhizomatic perceptions of musical experimentation from the Deleuzian approach (Deleuze and Guattari, 1995).



Source: Graph produced by the researcher (2024)

⁶ Del Priori, 2020.

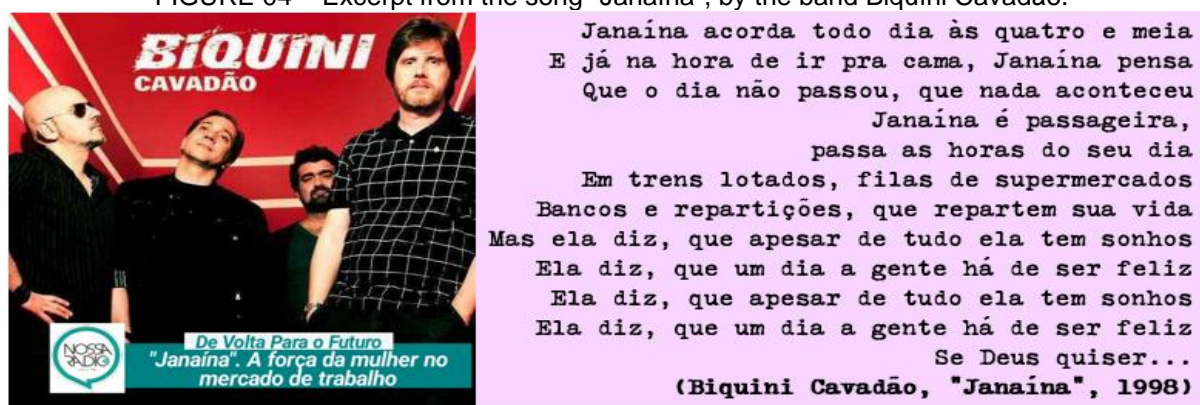
In this way, mini-courses, workshops and other pedagogical practices end up being these spaces of exchange where moments of debate and listening take place and where the educational and artistic act becomes a political act. According to Fiuza (In Cerri, 2007),

We live in a society in which sounds and images invade our daily lives on a daily basis. This assertion is not genius at all, and many teachers have realized in recent decades the great vein that is the work in the classroom with the languages: cinematographic, theatrical, literary, television and, of course, musical. (Fiúza, 2007, p. 65)

Thus, the work done with different texts, especially song lyrics, allows students to look at themselves and make a reading of themselves. The experiences captured in Rock's lyrics and, later, in the textual productions, usually lead to the rescue of their personal stories, which expose their views on the world, on how society is and how it should be and the people who live in it, in addition to being a moment of reflection to think about actions that can generate changes such as the expansion of rights, especially to groups that have historically been excluded (Lins; Bregagnolo, 2020).

The intellectual contribution of this musical genre in discussions about workers' rights, religious, ethnic and gender discrimination and, especially, about authoritarian governments that preach censorship and other types of coercion, show the potential of music lyrics that open up a range of historical, economic, political and social information, allowing the understanding of the reality of students.

FIGURE 04 – Excerpt from the song "Janaína", by the band Biquíni Cavadão.



For Souza and Pereira (2013) the use of music as a motivation for students and as an instrument of reflection, communication and opinion formation, through the analysis of songs produced

[...] it makes students realize that the information contained in the reports of conventional media are not the only records capable of telling a story; it leads them to realize that popular demonstrations, not only in Brazil, but in various parts of the world, have been used against any and all forms of repression and/or manipulation by governments; and thus enable an analysis of music as a space of resistance[...] (Souza; Pereira, 2013, p.3)

From the moment that one seeks to understand music, especially Rock, as an intercessor of a *life-experience* that enables a social practice and a form of expression of the subject, it is possible to perceive its importance as a didactic-pedagogical tool in the formation of political subjects capable of thinking critically about the various issues that surround them, in addition to fostering the intention and concern to promote effective changes in their realities, combating any and all situations of exclusion and inequality.

On the other hand, the rock scene in different eras has also reproduced utopian equality, misogyny and silencing of the female presence. It seems and is contradictory that Rock, described so far as a valuable instrument to combat exclusionary practices, is also part of the *gear of repetition* (Del Priori, 2020) so widespread and practiced by patriarchal society. But the rock scene in all eras has also naturalized *unequal equality* (Idem) in relation to the female legacy and its artistic contribution.

The narrative as old as the world: "Behind a great man, there is a great woman" demonstrates this thought well. This saying inserted in society as a "compliment" to women is another example of the *gear of repetition* that seeks to reinforce the female figure as an unconditional supporter and that for centuries acts as a *staff*⁷ of "brilliant men".

Always relegated to the backstage and *backstage*⁸ of events, but always at the *front*⁹ in all its aspects (creation, production, organization, execution), the trajectory of women in the rock scene in all times and places challenges stereotypes, witnesses evolution in terms of representation and redefines limits, by playing increasingly relevant roles in the artistic environment. Despite this, it is notorious that the stage continues to be dominated by figures of straight and white men. From vocalists to instrumentalists, from songwriters to producers, women in rock still face sexism, misogyny, and prejudice, and

⁷ Group of people or person who advises a manager. In: *Online Dictionary of Portuguese*. Available at: <https://www.dicio.com.br/staff/>. Accessed on 05/29/2024.

⁸ An expression in English that means "behind the scenes" or "behind the stage". *Ditto*. Accessed on 06/06/2024.

⁹ Expression in English that means "Group of people who, in a military confrontation, go ahead; frontline. [By Extension] Position immediately ahead in relation to something or someone." *Ditto*. Accessed on 06/06/2024.

struggle to overcome the typification and standardization imposed by the music scene and industry (Blog Mundo Livre, 2024).

For Lerner (2022), "If there had been a man behind every brilliant woman, the number of remarkable women in history would have been equal to that of remarkable men" (Lerner, 2022, p. 32). With this, we infer that the gender inequality produced by patriarchy, which permeates from the family sphere and extends to the professional, political, and cultural fields, legitimizes secular exclusions in the condition of women in society. Hence the relevance of this research in contesting such inequalities and opening passages for feminist arts and their insubmissions.

When it comes to the rock scene, global and local, there is notably the predominance of the male gender – straight and light-skinned – and the invisibility of women and other diversities of this artistic and cultural universe. That's why we went to meet the voices of women artists and educators to deal with feminist insurgencies and rebellions in the local art scene.

Ionara Lemos, PPGEDUC researcher: Had you ever thought about this absence of the feminine element, of the female figure in the rock scene?

Rafaela Gomes: *Yes, because as I am a person who is in charge of singing, you know, of singing rock, of being this female figure, I have always been... Not always, but most of the time I saw myself very much just me. Man, there are several bands, but only I (a woman) sing. And in many moments, which is what even happens today, I was not the singer of the band, I was a 'special participation' (gesture made with the fingers by the narrator). So this has always been, like, this question awoke in my head, I can only do small ones... I can only have small moments, you know, during these events and such. It was already gratifying for me, but it is very little close to what we can have of our potential. And I know that in Tucuruí there are many more people, many more women, who even want to, but maybe they don't feel comfortable, I think there is no opportunity, there is no incentive, as we were talking here, but it is very visible and it has always been noticeable to me. (Rafaela Gomes, Educator and Member of the MRT)*

Stories like these of the teacher and singer Rafaela Gomes and so many other female talents who have been silenced, erased and/or killed are numerous: from Marilyn Monroe, to Tina Turner, society watches and, most of the time, applauds the act of women being just a "special participation", giving up their careers for the sake of the family, unconditionally support the career of those you love to the detriment of your own. And when feelings of revolt and indignation emerge that culminate in attempts to change this reality, this is vigorously silenced in countless ways by patriarchal male domination, because, after all, the focus is on the happiness of the partner and the family (Tiburi, 2021).

"Women participate in the process of their subordination because they internalize the idea of their inferiority. As Simone de Beauvoir pointed out: the oppressor would not be so strong if he did not have accomplices among the oppressed themselves" (Lerner, 2019, p. 21). Faced with this panorama, more questions come to the fore: through what discursive practices is this script imposed on women conveyed? How is it possible for women to break this limited circle of family care? How can women change this script of subordination and act in the professional, artistic or political scenario?

In the midst of this chaotic and desolate scenario, the *engaged pedagogy* proposed by bell hooks¹⁰ is a way to rethink education and its methodologies in order to reach the hearts and minds of students. To this end, music is a valuable artistic-pedagogical resource because it can reach the vast majority of students and promote an environment conducive to creative immersion (Barbosa; Fonseca, 2023).

Although we know that this link between art and activism is not new, these experiences crossed with the media universe in which society currently lives give rise to a diversity of forms of creative production and means of curating these works. And this *creativity-public-activism connection* needs to take advantage of the impact of *Web 2.0* to enhance reach among young people and achieve structural and lasting social change (Barbosa; Fonseca, 2023).

The active participation of young people in this type of action is full of essential creative potentialities. However, not everyone has the chance to practice it. Today's society, fundamentally patriarchal and capitalist, shows itself as an unequal environment of dispute for time and voice, and the rock scene – as already demonstrated – is no different.

Farias (2020) states that, apparently, there are no reasons to justify the impediment or denial of access by any subject – due to elements such as race, class, religion, or gender – to artistic-pedagogical practices that foster their individual or collective creativity. On the other hand, the author explains that

[...] Even when music is practiced as a hobby, a certain level of identification is required – or at least the realization that practicing music is a viable possibility in the future. In order for the subject to be able to reach a minimum level of identification

¹⁰ bell hooks was born on September 25, 1952, in Hopkinsville, a city in the United States. Her real name is Gloria Jean Watkins, and *bell hooks* is a pseudonym chosen by the author in honor of her great-grandmother Bell Blair Hooks. She decided to use this pseudonym always with lowercase letters to stand out, in addition to eliminating the personal character printed on a proper noun, in order to evidence her belonging to a community. In: *Brasil Escola Uol*. Available at: <https://brasilecola.uol.com.br/biografia/bell-hooks.htm>. Accessed on 01/30/25.

with music, he needs to identify me with the person who makes music, or as a subject capable of making music. This is where important questions of representativeness, diversity, and access come in: what subject typifications do I have in my stock of knowledge as people who make music? And what opportunities do I have to try musical practice? If I don't identify with the typifications of a subject who makes music and if I don't even have access to the possibility of exploring my own musicality, it will be more difficult for me to consider dedicating myself to musical practice in a horizon of future possibilities (Farias, 2020, p. 260).

The author also ratifies, in her research, that the reality of the rock scene, even considering the advances of post-modernity, is that it constitutes, viscerally, a space occupied by men, white, young and middle class.

What can be done, then, to transform the social fabric woven so far by patriarchy, which has caused an originally transgressive style to be predominantly conjugated in the masculine one?

[...] there is still a lot to evolve in the country, as machismo is still present in the gestures, in the look, in the speech of event organizers, bandmates and the public; it is necessary, therefore, that the 'social ritual' referred to by Butler continues progressively in order to subvert what is established as natural coherence between genders (Monteiro, 2018, p. 10).

Promoting this transversal and rhizomatic encounter between Art-Education, Culture and Music, through critical and inventive potentialities, brought together within this cultural collective of Rock in Tucuruí/PA a movement of feminist insurgencies in the local scene, provoking tensions and other creations, based on the artistic-pedagogical practices of its members.

Thus, the "Divas do Rock" project emerged with the *do-it-yourself* spirit, a central feature of the punk rock riot *grrrl movement* where women themselves act at events as DJs, instrumentalists, sound technicians, photographers, etc.

FIGURES 05 TO 07 – Records of the editions of "Divas do Rock".



The idea of the developers was not to segregate the "boys" or to convince them of anything, but to encourage the involvement of all those who appreciate this musical genre, thus strengthening female protagonism and the local rock scene.

What is most disputed is visibility, space to present oneself and respect, something visible, most of the time in events organized by women for women to perform; but in winds organized by men there are still obstacles to be overcome. A positive point is the fact that, in the 80s, women joined rock because of a partner and today, younger women perceive a scene with a more mixed audience and with women in front of a microphone speaking or singing their feminist ideas, making the environment an invitation to the punk motto "do it yourself"; so the more women in the scene, the more the environment changes for the better (Monteiro, 2018, p. 10).

The "Divas do Rock" project, as well as other cultural practices in Tucuruí/PA, happen due to the existence and resistance of collectives such as Cabana Cultural and MRT, whose members, mostly educators, contradict the "artistic market"¹¹ and stop feeding it with mass cultural products for capitalist purposes.

According to Fischer (1983), these art educators and culture makers assume the dual task of "1) educating the public for an appropriate enjoyment of art, that is, raising the level of understanding and discernment of the public; 2) emphasize the artist's social responsibility" (Fischer, 1983, p. 237). This double task implies saying no to the impositions of dominant tastes that mass-produce goods that are easy to assimilate and level out that suppress cultural differences, and music is one of the most efficient products of this system.

Even in the face of this discouraging scenario, art educators continue with the arduous task of making culture happen in the municipality of Tucuruí/PA. With the charming and paradoxical conviction that knowledge and culture have been and always will be necessary, these people yearn to make their individuality social. And art is the indispensable means for this union of the individual with the collective and for the circulation and sharing of knowledge and experiences.

LAST CHORDS...

The elaboration and development of a master's research is, of course, hard and challenging work, but it is also a way to fight for what you believe in and try to change a reality that bothers you. As the work takes shape and gains content, it is understood that there are achievements despite the difficulties.

The grouping of the methodologies used in this work brought "a museum of great novelties".¹² They were authors and works that, in each phase of the research, enabled reflections, contributed significantly to deepen various aspects of the investigation and helped in the construction, deconstruction and reconstruction of concepts, practices and knowledge.

This work, united by three central themes – art education, rock and feminism – found in Deleuzian cartography a way to unfold as academic research, and at the same time to move whenever necessary, enabling philosophical experimentation and an opening of space for the production of one's own thoughts.

¹¹ Fischer, 1983.

¹² Excerpt from the song *O Tempo não para*, Cazuza, 1988.

Thus, the ideas presented in the text, the result of long hours of classes, readings, academic events, conversations and essays, genuinely constitute a rhizome arising from collective and educational assemblages.

The text also brought reflections on the relevance and scope of the artistic and pedagogical activities developed inside and outside the walls of the school by art educators and culture makers of the Tucuruí Rock Movement and other cultural collectives. He also pointed out that these artistic-pedagogical practices are proposals that really make it possible to improve the quality of education and enable positive changes in society. The spaces where these actions take place give opportunities to young people, women and a diversity of artists to engage in affirmative practices with regard to art, gender, among other issues, and also conditions to occupy these places, acquire knowledge, listen and be heard.

By entering the musical waves of rock and its contributions, the text demonstrated that women still do not have the deserved visibility in the rock scene, nor in the few bibliographies on this genre. And it is from the guiding questions raised at the beginning of this work that it was possible to question where and how Rock merges with Education and Feminism, to describe the unequal treatment given to women in society and to point out possibilities to combat these problems through Art Education.

The realization of a project such as "Divas do Rock", whose intention is to meet the feminine artistic powers and the assemblages promoted through their pedagogical/artistic practices of resistance and transgressions, brings hope for less dark times like the current one. Such actions make it possible to foster the self-perception of submission and silencing imposed on women members of cultural collectives, and to assist in the construction and organization of effective actions that make it possible to open passages for female rock art.

As well as other research that discusses these issues, I hope that this work will help to "recognize in education a space for political action and the practice of freedom".¹³

¹³ SÉRGIO HADDAD, *Preface to the book Teaching critical thinking*. In hooks, 2020, p. 20.

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